

SVEUČILIŠTE JOSIPA JURJA STROSSMAYERA U OSIJEKU

FAKULTET ZA ODGOJNE I OBRAZOVNE ZNANOSTI

Nives Kozjan

VLOGS AS MODERN-DAY DIARIES

DIPLOMSKI RAD

Osijek, 2019.

SVEUČILIŠTE JOSIPA JURJA STROSSMAYERA U OSIJEKU
FAKULTET ZA ODGOJNE I OBRAZOVNE ZNANOSTI

Integrirani preddiplomski i diplomski sveučilišni Učiteljski studij

VLOGS AS MODERN-DAY DIARIES

DIPLOMSKI RAD

Predmet: Children's Media Culture in English Language

Mentor: Željka Flegar, izv. prof. dr. sc.

Student: Nives Kozjan

Matični broj: 2627

Modul: C

Osijek, rujan 2019.

SUMMARY

This paper will offer a historical overview of diary as a literary genre and focus on those written and read by children. Along with diaries, the paper will deal with the development of vlogs, online video logs, as a relatively new phenomenon in the digital age, and in which ways these two categories are similar or different. The Internet has had impact on social interactions and the influence of vlogs may be indicative of those changes, thus becoming a rewarding subject of academic research. By looking at diaries and vlogs in the context of “convergence culture” (Jenkins 2006), the main aim of this paper was to discover how the impact of vlogs contributes to the way people are connecting and communicating with each other in sharing their everyday occurrences online. By using the analysis of vlogs from three different YouTube channels, it is clear that people nowadays are not only making and uploading videos for entertainment, but to connect with others and share their lives with like-minded people, as well as for creating a database of their own memories and developing crucial skills in the modern age.

Key words: diaries, children, vlogs, media convergence, YouTube, communication

SAŽETAK

Ovaj će rad ponuditi povijesni pregled dnevnika kao književnoga žanra i usredotočiti se na dnevnike namijenjene djeci. Uz to, rad će se baviti razvojem vlogova, privatnih online videa, kao jednim od noviteta na Internetu te međusobnim sličnostima i razlikama dnevnika i vlogova. Pojavom Interneta promijenio se i način komuniciranja među ljudima, a kako na tu istu komunikaciju utječu vlogovi postalo je predmetom brojnih novijih istraživanja. U kontekstu teorije „konvergencije medija“ (Jenkins 2006) glavni cilj ovoga rada bio je otkriti utječu li vlogovi na međusobnu povezanost između ljudi i na način njihova komuniciranja. Analizom vlogova sa tri različita YouTube kanala vidljivo je kako ljudi ne snimaju i objavljuju vlastite videe samo zbog zabave već se i povezuju s istomišljenicima te ujedno stvaraju vlastitu bazu uspomena i razvijaju vještine karakteristične za moderno digitalno doba.

Ključne riječi: dnevnik, djeca, vlog, konvergencija medija, komunikacija, YouTube

TABLE OF CONTENTS

| | |
|---|----|
| 1. INTRODUCTION..... | 1 |
| 2. DEFINING DIARIES | 2 |
| 2.1. History of diaries | 2 |
| 2.2. Diaries in children’s literature | 4 |
| 3. MEDIA CONVERGENCE | 9 |
| 4. VLOGS: MODERN DIARIES..... | 11 |
| 5. HISTORY OF VLOGGING | 12 |
| 5.1. What kinds of diaries are vlogs and why are they so popular? | 13 |
| 5.2. Children vloggers: <i>Ryan ToysReview</i> | 15 |
| 6. SHARENTING..... | 17 |
| 7. VLOGGING PROBLEMS AND LAWS PROTECTING CHILDREN | 18 |
| 8. VLOG ANALYSIS..... | 21 |
| DISCUSSION..... | 34 |
| CONCLUSION | 38 |
| REFERENCES | 40 |
| APPENDIX..... | 46 |

1. INTRODUCTION

Telling stories has been popular since the hunter-gatherer times and they are what makes and shapes each culture. As cultures change over the years, so do people and the way they record these changes, relying on future generations to learn from them. Today, as technology evolves rapidly, we can watch, listen to and experience stories of other people coming from various backgrounds. With every new generation growing up with this privilege, we might soon forget how people communicated before and in which way they left their footprints in history. Much before computers and the Internet appeared, the most intimate records, personal thoughts and lives were preserved in diaries. Diaries even today contain personal testimonies and records of great historical events; they hold a certain value over other works and many scholars still consider them the most reliable sources of information about past times. To this day, people have not forgotten the practice of diary-keeping, but living in technologically thriving times they are discovering new ways of accessing the same sources, creating and storing their own memories as well as connecting with others by using digital platforms as successors of printed diaries.

In the contemporary world, information in the virtual world depends on people as consumers, both appealing to and reflecting on their cultures. Digital media have created numerous opportunities for their users. Some are their creators and enthusiastic advocates, while others follow trends and consume them every day. More and more popular are personal videos, also known as vlogs, that are becoming today's modern diaries, allowing each individual to express themselves by means of short home-made videos in front of millions of social media users. The communities surrounding vlogs and the way they impact people demonstrate that what we do and what we talk about in front of cameras changes how people communicate nowadays. Instead of texting, friends and families can video chat with each other. Many are deciding to turn on their front cameras to speak up and interact with much more people. By filming and posting online, people are no longer only communicating with the people they know, but are able to spread the information widely and live up to YouTube's own "broadcast yourself". In order to understand how vlogs came to be, it is important to start from their predecessors, diaries, and see how by means of technological developments they continued to coexist and interest people in new ways as well as how the connection between the two affects people and their interactions nowadays.

2. DEFINING DIARIES

There is little theoretical literature on diaries and the number of preserved examples is even smaller. If we wanted to define them clearly and in accord with their specific format which distinguishes them from other literary works, it would be best to start from the definition of autobiography. Encyclopaedia Britannica defines it as “the biography of oneself narrated by oneself” and like biography, it includes a wide variety of forms including letters, diaries, journals, memoirs, and reminiscences. Just as a biography would tell a story about a person’s life and achievements, autobiography would re-create the same story revealing inner personal and psychological experiences (Cullinan and Galda 1994: 287-288).

For Dujmović (2014: 165) diaries fall under the category of authentic biographies which include letters and written documents containing factual information and eyewitness accounts. Just as there are many book genres, there are different types of diaries. Each one can be clearly distinguished, but they all serve the same purpose, which is recording events that happened and feelings evoked in their authors during particular times. Sablić Tomić (2002: 105) distinguishes private diaries from social diaries, historical and philosophical as well as literary diaries. Ott Franolić (2016: 30) divided them into similar categories, but emphasized that even though they are different in form and content, the most common feature of all are the chronological entries within each one.

People write diaries to ease their mind and unburden their soul. They can serve as a safe haven for personal thoughts, feelings and experiences. Thus, they bear a sentimental value to their authors, and may later provide information for a memoir, autobiography or biography even though they were first written with no intention for publication. In order to appreciate diaries as a qualitative research tool, it is important to understand their history as well (Hyers 2018: 2).

2.1. History of diaries

There are many examples of how the written word in biographies and autobiographies tells us about past times and notable historical individuals and events. Similarly, the first humans used drawings to do the same, which is being more extensively studied at present. In 2016 a paleoanthropologist Genevieve von Petzinger discovered in which way cave drawings and

symbols were meant to transmit information (Pringle 2016). Today we may read through those drawings and understand how our ancestors were able to pass on the information and how they could communicate with each other, paving the path toward our development of the written word.

Later, in the tenth century, women of the royal Japanese court wrote in their “pillow books” which resembled records that we today know as diaries. The meaning of “pillow” can be interpreted as a bedside book or a private journal kept in the drawer of the wooden pillows which ladies used. Another interpretation speaks of them as a poet’s handbook, a list of topics meant to inspire writers and poets presenting the catalogues of plants, places, natural features, or amusing human relations (Cartwright 2017). For Zlatar (1998: 92-93), among the first authors of private diaries were respectful Italian citizens who wrote during the fourteenth and fifteenth century and could be distinguished from the notaries of that time by their way of writing about happenings in their communities and families.

This represents some of the early evidence about diary-keeping whose massive popularity grew during the seventeenth century. There are many reasons for that, from secularism to the latest insights of the time, but the main one was the self-awareness and the understanding of individuality which both increased during the period (Franolić 2016). Samuel Pepys’ diary from 1660 to 1669 is considered one of the greatest logs in the history of both London and this particular period. Because of the topics about which he wrote, his diary is an exception to most writings from the seventeenth century. His narrative style in writing about the food and drinks, his wife and other women, the Plague and the Great Fire “made each century only wishing for this Pepys to be born in”¹ (Topić 1980: 7).

Although they are not written in the form of a diary, the *Little House* books by Lora Ingalls Wilder are great examples of portrayal of life during the nineteenth century America and are specially adapted for young readers. Her memoirs, later published as an autobiography *Pioneer Girl* offer, unlike the series, a more realistic history of her life (Churchwell 2015).

The nineteenth century, among all, saw the rising of printed magazines specially designed for children. The one that stood out and contributed to the popularity of diary-keeping in the same century and later on is the *St. Nicholas Magazine*. In the article from 1878, W. S. Jerome covered the topic of journal keeping from choosing an appropriate notebook to selecting topics

¹ Translated by the author.

for the writing. He wrote about several benefits of journal keeping from spell-checking to the “powers of observation” (Greer 2003: 180), “What is the good of a journal? There is very much. In the first place, it teaches habits of order and regularity. The boy or girl who every evening arranges the proceedings of the day in systematic order, and regularly writes them out, is not likely to be careless in other matters” (cited in Greer 2003: 182).

Throughout history, humans wanted to preserve their life stories and experiences in different forms because they wanted to communicate from their early beginnings. Initially, those were sounds that later became words, and symbols that with time shaped into letters. Diaries allow us to understand their authors and to see life from their perspectives. Reading diaries, people can get a sense of what life was like in the past and how even distant individuals dealt with similar problems. Among their authors were also children who, inspired by the happenings around them and their experiences growing up, made their marks in the history of children’s literature. Their works are equally enjoyed by every generation of readers.

2.2. Diaries in children’s literature

Milan Crnković (1990: 5-6) under the term children’s literature includes works which, according to their themes and forms, correspond to a child’s age (approx. three to fourteen years of age) as well as the ones written for them or that children made their own with time. Lynch-Brown and Tomlinson (1995: 2) assert that books written for children from birth to adolescence ought to be about childhood told in a humorous, forthright manner and should emphasize hope and a better future. Even though they suggest that there are no absolute genre definitions when it comes to children’s literature (Lynch-Brown and Tomlinson 1995: 179), Cullinan and Galda (1994: 6-7) classify children’s literature according to genres with the exception of picture books and culturally diverse books where the latter one may appear in all genres and the first one may contain all genres. They distinguish poetry and verse, folklore (ancient stories), fiction (fantasy, science fiction, realistic fiction, historical fiction), nonfiction (informational books) and biography.

Many people intentionally write books for children, whether for educational purposes or to offer them new worlds to escape into. Yet, not all authors had the publication in mind when they started writing. In the case of private diaries, the word itself suggests that these types of writings are meant to be read by none other than authors themselves. Usually they would go

unnoticed, maybe even forgotten, but in some cases they would outlive their authors and become unique representatives of the genre.

On June 12, 1942 Anne Frank received a diary for her thirteenth birthday, and during most of the hideout from the Nazis she did not think much about making her private diary into a book. It was when she heard the Dutch Minister speak about making a collection of diaries and letters written during the War, Anne decided that her story would be a part of that, “Just imagine how interesting it would be if I were to publish a novel about the Secret Annex” (Frank 1997: 239-240). The *Diary of Anne Frank*, one of today’s most read and translated books, is a part of almost every school’s curriculum and library, speaking to every child about how one voice can affect many, and most importantly, telling them about the history from the perspective of someone their own age.



Figure 1. Anne Frank’s original diary and notebooks with short stories and beautiful sentences, retrieved June 17, 2019 from <https://www.annefrank.org/en/anne-frank/go-in-depth/two-versions-annes-diary/>.

Following in her footsteps was Zlata Filipović, a twelve-year-old girl at the time of occupation of Sarajevo in 1992, who started writing her own diary and, unlike Anne Frank, *Zlata’s diary* became her way out of the war zone. “Hey, Diary! You know what I think? Since Anne Frank called her diary Kitty, maybe I could give you a name too” (1994: 29). Her diary was translated into over 30 languages and she was instantly compared to Anne Frank because

their voices represented all children in the world of grown-ups at war. Another example of children diarists from wartime was also a girl named Joan Wehlen Morrison. Her diary entries were found after her death by her daughter who published them in *Home Front Girl* (2012), a book that provides record of an everyday American girl living during the Depression and World War II (Horner 2012). There are not many preserved and published diaries written by children, but these war diaries are examples of how children see the world around them and, even though they should not have witnessed any part of it, their voices were not silenced and their real-life stories are now part of the history that should not be repeated.

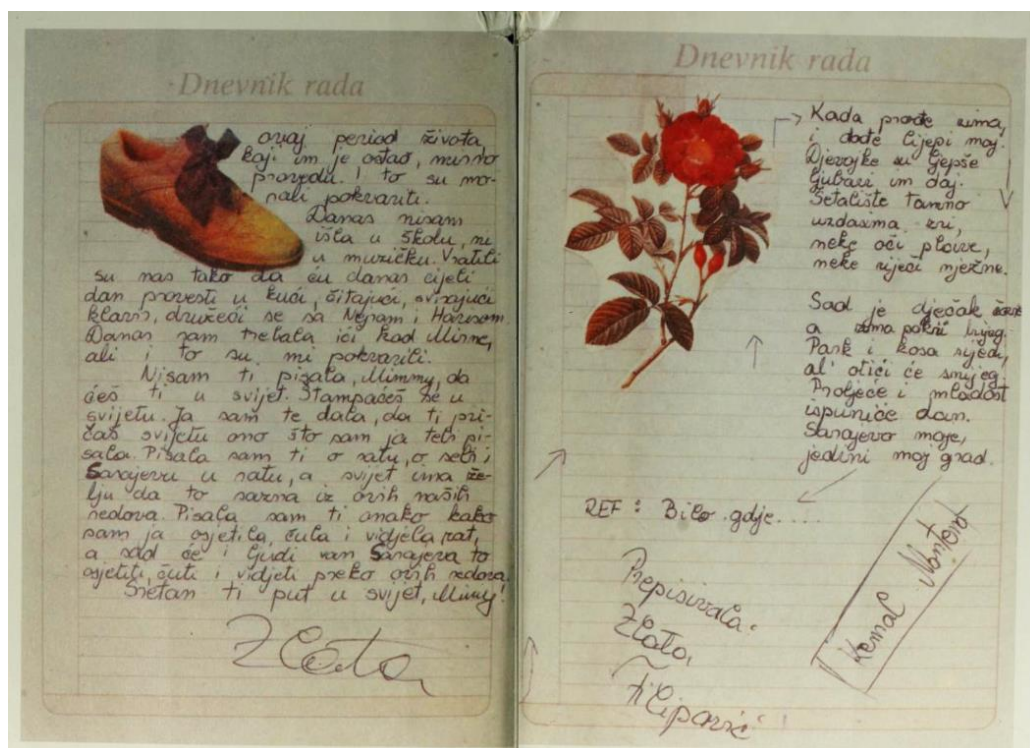


Figure 2. Excerpt from Zlata's diary, retrieved June 17, 2019 from <https://archive.org/details/zlatasdiarychil00fili/page/n3>.

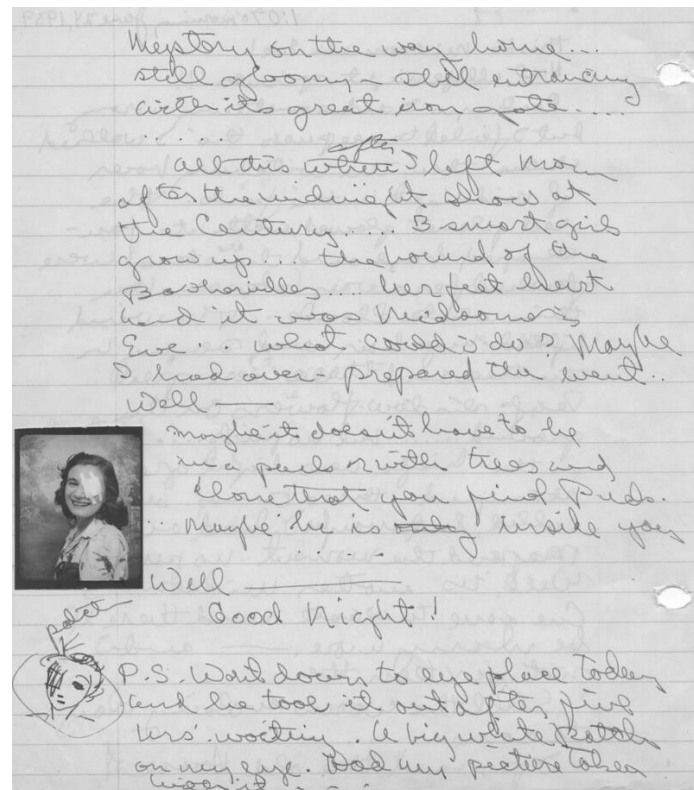


Figure 3. Joan's diary from June 1939, retrieved June 17, 2019 from <https://www.flickr.com/photos/homefrontgirldiary/7872605678/>.

The Secret Diary of Adrian Mole (1982), *Diary of a Wimpy Kid* (2007), and *The Brilliant World of Tom Gates* (2011) are some of the examples of fictional children's books written in diary style which contemporary children enjoy. Jeff Kinney, then a 36-year-old, published his first book about Greg Heffley in 2007 and since then, young readers can follow more of Greg's adventures throughout thirteen, soon to be fourteen, new books. The author's informal style of writing and illustrations used in each give readers the impression that an actual twelve-year-old wrote this diary. He describes life situations to which some of his readers might relate and the humour that he uses appeals to almost every child these days. Interestingly, the *Diary of a Wimpy Kid* started as a web-book published on *funbrain.com* and is not the only one. Many authors nowadays use the opportunity of online publishing which offers new insights into their stories and goes along with the technological developments as well. Books such as the *Diary of a Wimpy Kid* represent new, contemporary ways of storytelling and this multimodal approach to children's literature is something that influences new generations of readers growing up online.



Figure 4. Excerpt from the *Diary of a Wimpy Kid*, retrieved July 3, 2019 from <https://www.funbrain.com/books/diary-of-a-wimpy-kid/page/24>.

3. MEDIA CONVERGENCE

The development of information technology today has allowed people not only to read books but also to experience the same stories via various media formats. For example, the original *Diary of a Young Girl* written by Anne Frank is displayed in Amsterdam at the Anne Frank House, a museum dedicated to her, along with other personal belongings from the family. The screen adaptations of her diary date from as early as 1959 and among the latest examples representing the diary is its graphic adaptation from 2017 (Holligan 2017). There are also plays and symphonies dedicated to her life, and many websites, giving her story a new dimension and a way of reaching more people interested in it as well as those with different media preferences.

This is a common practice in the media today. Referred to as multimedia and transmedia storytelling in which a story develops on different media platforms with each one contributing to it as a whole (Jenkins 2006: 95-96), it is a part of a much wider concept: “media convergence”, a term popularized by Henry Jenkins who describes it as “the flow of content across multiple media platforms” (2006: 2). Although convergence might be mainly associated with media technology, Jenkins (2006: 15-16) argues how it changes media industries, markets and audiences. The flow of technology and its path to its users depends no longer on one device, but with new computing and telecommunications technologies the media will be present everywhere and in relation to everything (Jenkins 2004: 34). Today, mobile phones are just one of the examples - they are not used only for calls and text messages, but with their assistance people can access the Internet, log into their social media accounts, read books or watch movies and much more within the comfort of their homes.

Jenkins (2006: 16) agrees that convergence is omnipresent and is taking the media everywhere, making us consume them in completely new ways and at the same time influencing the ones producing it. He also mentions its three aspects: technological convergence or the devices with multiple functions; corporate convergence where media companies direct the flow of content, and receptive convergence that involves audiences and their interactions across different platforms (2004: 34; 2006: 18, 282). Throughout the book he even lists the required skills for participating in convergence which can equally be present among children as well as grown-ups: being able to put together knowledge in collaboration with others, evaluating and then sharing and comparing systems, making connections, the ability of expressing oneself through one’s own folk culture and sharing one’s own creativity

with others via the Internet. Acquiring these skills happens only in an informal learning environment where children rely on themselves, the processes through which they go alone and the activities that later on lead to the development of such skills as video recording, editing, or uploading content (2006: 176-177).

Developing different skills has led people to a better understanding of using new technologies in different aspects of their lives. In other words, for media to evolve the tools for accessing the content needed to be changed (Jenkins 2006: 13). For example, new generations replaced pen and paper used for writing a diary with video formats used for recording their day-to-day moments and through which they are entering the virtual communities and making the tradition of diary writing live on in a new format: the vlog.

4. VLOGS: MODERN DIARIES

Because of diary keeping, today we have records and insights into cultures that lived hundreds of years before available in our libraries. The advantage of today's life is not just in the education that everyone is entitled to and the access to materials that go along with it, it is in the diversity of humans as a community. What comes out of it are new ideas, opportunities and new ways of participating in something that is readily embraced by the humankind. Not only do most households in the Western society own a computer and most of its members a smartphone, but there are also schools and universities, public libraries and other places providing us with the means and opportunity to explore and to participate.

Free and relatively easy to use are platforms that each individual can access, not only for viewing but for creating and sharing one's ideas and visions. Among such is the widely popular YouTube, a platform launched in 2005. The freedom of uploading content and displaying one's own ideas and inspiration, listening to each other and connecting, has made the platform more popular than TV, and this has helped in creating today's personal video logs, better known as vlogs.

People today are getting used to sharing their thoughts and feelings with others. They are not confiding to an imaginary listener that is their diary, but are seeking feedback from others about their work as well as for inspiration. Something that used to reconnect families, such as photos and videos posted online, today represents a database accessible not only to its members, but to the whole world. The beginnings of today's vlogs are exactly those videos that individuals have posted for their families and friends and they could not conceive how their work back then would affect millions of users today.

5. HISTORY OF VLOGGING

Vlogs are, according to Griffith and Papacharissi (2010), defined as sites where authors post information about themselves, and what makes them stand out from the stories in which we are used to reading and imagining the protagonists, is that they are actual videos done by people who wanted to publicly share their experiences and ideas.

YouTube, a platform responsible for the popularity of vlogs, was created at a time when more and more sites and platforms on the Internet started to connect people and allowed their users to connect with others (Lange 2007). What was specific about YouTube is that it enabled people to share videos on their personally created channels and to share them with their friends and families, as well as the global community. The first published video on YouTube (April 2005) was eighteen seconds long, featuring a man reporting from the elephant enclosure at the San Diego zoo. This video has been seen by a little over 60 million YouTube visitors and it was filmed by one of YouTube's founders, Jawed Karim.



Me at the zoo

Figure 5. Jawed Karim's first video on YouTube, retrieved July 1, 2018 from <https://www.youtube.com/watch?v=jNQXAC9IVRw>.

Early vlogs in the mid-2000s were done by teenagers speaking to webcams in their bedrooms. According to Michael Sean Kaminsky (2010: 37), the first video blog was done by Adam Kontras back in 2000. The blog known as “The Journey” captured his move from

Columbus, Ohio to Los Angeles, California in both video and text. Even though only a few people saw the video, he started something that would gradually affect people's lives and change the perspective of communication nowadays.

Three years after, Nacho Duran from Brazil posted a video blog in the form of a diary made up of photo sequences. The Boston radio producer Steve Garfield did the same and declared 2004 as "the year of the vlog" (Kaminsky 2010: 37).

Vlogging saw an even a greater increase in popularity with YouTube's launch in 2005 which enabled people to upload videos free of charge on a platform available to a wide audience, and by 2009 YouTube had one billion visitors per day (Kaminsky 2010: 38)

In 2007 an eighty-year-old grandmother "Bubby", with the help of her grandson, did a video blog "Feed Me Bubby" and proved that vlogging appealed to all ages. Even politicians joined with their campaigns and presidential elections, but "they had to adjust their strategies once they realized that their mistakes, as well as their messages, could go viral" (Kaminsky 2010: 38).

Over the period of ten years, vlog's popularity grew from a simple home-made video to a mean which today sets trends worldwide. Much of that can be contributed to the improvement of technology that allowed every mobile phone user to record and post their own work and at the same time follow up with the novelty that those vlogs can offer. From individuals playing games to those talking about fashion or make-up, vlogs serve as tools available to anyone wishing to express even the simplest idea or concept, and will continue to inspire and encourage generations to come.

5.1.What kinds of diaries are vlogs and why are they so popular?

Everyone, at least once, felt tempted to read or skim through the pages of someone else's diary. Reading a book is much different than reading a personal diary. Its pages are the most sacred place for diarists and their thoughts and desires are safe until someone discovers them. So why did the culture of confiding to a diary change? More and more people today are letting strangers into their lives and their homes, introducing them to their families, friends and habits, giving them the materials for creating opinions and opportunities for participating in those lives. Could this be our nosiness and the urge to compare ourselves with others that made vlogs

so popular over the last 10 years? Or is it that, by watching someone else's life we escape from our own troubles?

Biel and Gatica-Perez (2010) state that vlogs have evolved from simple means of communication to creative forms of expressing oneself, making them documentaries of someone's life. Among other reasons, what contributes to their popularity is that vlogs are generally easy to create. They are made, edited and uploaded by the same person, a vlogger who only needs a camera and an idea of what he/she would like to vlog about.

Erin Hall, a speech pathologist, argues that the way vloggers communicate with the followers is what makes them so popular. As they emphasize and stress their words like news anchors and reality TV stars, we absorb what they are saying and become immersed in this experience fully (Hagi 2017).

Like diarists, vloggers use their own words and often focus on a specific topic. Nowadays one may witness many types of videos published on YouTube and whether a viewer is a child watching cartoons, or a teenager watching make-up tutorials and DIY tricks, vlogs are a good place to look for inspiration. The Internet community (sites such as *Influencer Marketing* and *VlogLikePro.com*) offers a variety of vlog categories:

- Review and Unboxing Products
- Pranks
- Beauty Tutorials/Fashion
- Education
- Daily vlog
- Gamer
- TV/Book/Movie Review and
- Travel

Those who decided to create videos often move on to creating their own channels on YouTube and now attract a lot of viewers of different ages, but with same interests and curiosity. Many get inspired by other vlogs and decide to create their own channels to attract people alike and, as creativity knows no boundaries, many of them are even doing so from an early age.

5.2. Children vloggers: *Ryan ToysReview*

Children are one of the largest groups whose main activity is video viewing. According to a survey by the First Choice among 1,000 kids aged 6 to 17, around 75% of them today want to become YouTube vloggers (Codilla 2017). Vlogs allow their authors to play with their identities and to challenge social norms. Being a doctor or a vet is not every child's dream anymore, because most of them agreed, if given a choice, they would rather learn video editing and have a way of expressing their creativity in this way (Livingstone et al. 2011). Ryan Kaji is a good example of this statistic because he made a lot of money before his eighth birthday by doing what he was inspired to do while watching other people's vlogs.

Ryan is a seven-year-old child who made the top list of the highest-paid YouTube stars as number one, according to Forbes (Robehmed 2018). His channel, *Ryan ToysReview*, has over 17 million followers and a total of nearly 26 billion views since it was launched in March 2015.

The channel falls under the category of Unboxing Products, in which the creators film themselves opening up and explaining different features of various products such as toys or candy, and in Ryan's case, doing it in front of the camera and sharing his enthusiasm with rest of the world.

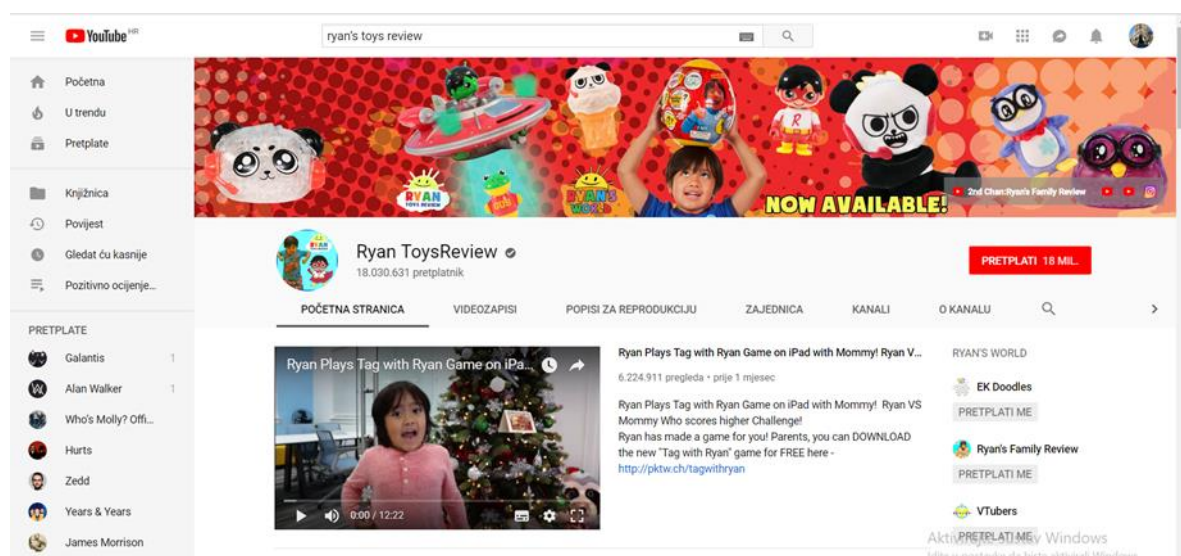


Figure 6. *Ryan ToysReview* YouTube channel, retrieved December 1, 2018 from https://www.youtube.com/channel/UChGJGhZ9SOOHvBB0Y4DOO_w.

Vlogging has come a long way since the launch of YouTube. Many are turning to it influenced by the same individuals that have made a name for themselves, and we are now seeing generations of emerging video creators, collaborators and product reviewers. Companies are witnessing the same. For them, fans are equally the most important content users as they are promoters (Jenkins 2006: 134). Combo Panda and Moe are just some of the characters that appear in Ryan's videos and, thanks to a signed deal, there are also the toys from the collection titled "Ryan's World" available at the American retail corporation Walmart. According to a report by Reuters (Richwine 2018), the deal was negotiated by children's media company *pocket.watch* and along with toys, the merchandise also includes T-shirts featuring the designs of some of Ryan's favourite things. This not only allows children to follow Ryan's adventures online, but is making him a part of their immediate family even though they have never met. Children can now dress like Ryan and own some of his favourite toys, which provides for the dissemination of the Ryan franchise globally. Accordingly, Jenkins pointed out that fans are now becoming important collaborators as well as promoters for various media companies (2006: 134).

Since Ryan is a minor, all the featured content and finances are regulated by his parents who also appear in most of the videos. In 2016 they expanded their vlogging by creating *Ryan's Family Review* channel that features videos about family's daily life and behind the scenes from the main channel. Creating a different kind of channel, they entered yet another growing community of enthusiastic families who are sharing their everyday lives with rest of the world.

6. SHARENTING

The latest phenomenon that caught up with much older generations and which caused yet another expansion of the vlogging culture is definitely “sharenting”. The combination of two words: parenting and sharing, describes parents who regularly use social media to share images and news about their children (as defined by the *Collins Dictionary*). Today this word represents a modern style of parenting and owing to that people are more familiarized with the habits of “online” children than those that are closest to them. Therefore, the increasing number of scholars have taken this trend seriously enough to make “sharents” subjects of their research.

Technologies now allow family members to stay in touch with each other even if living across the ocean. If it was not for the vlogs and YouTube, “sharents” would be regular people posting videos of themselves and their children so that their grandparents could enjoy them, which is the actual starting point of many family vloggers today.

Although many sites feature experts’ advice on how and what to post about your children, sometimes parents do not think about how what they are sharing might influence their children and how others might interpret it. The University of Michigan C. S. Mott Children's Hospital National Poll on Children's Health conducted research among 569 parents of children aged 0-4. According to their survey, 56% of mothers and 34% of fathers share parenting information online. The results also showed that over 70% of those who use social media know of another parent who has given information that might embarrass a child (56%) or offered personal information that could identify their location (51%). The most common topics included getting kids to sleep (28%), nutrition (26%), discipline (19%), day-care/preschool (17%) and behaviour problems (13%) (Arbor 2015). Stacey B. Steinberg (2017) sees how involving children in communities of like-minded families offers them a positive social media presence and prevents any future negative behaviour. However, for Anya Kamenetz (2019) parents are beginning to open up about sharing their family moments and are sometimes doing it without thinking much about how it will affect their child later in life.

7. VLOGGING PROBLEMS AND LAWS PROTECTING CHILDREN

According to Henry Jenkins, “The tools available to a culture matter, but what that culture chooses to do with those tools matters more” (2009: 8). Although sharing information online might lead to new and creative products of contemporary culture, it can also have undesirable effects and consequences, especially when children are involved.

The creators of *DaddyOFive* vlog channel (Fig. 7) posted videos showing parents performing a series of pranks on their clearly disturbed children with the sole purpose of filming their reactions that were not something an average parent would brag about. This resulted in the social service’s interference and the family’s loss of custody (Blakeley and Griffith 2017). The mentioned videos are no longer featured on the channel and until recently it only contained the apology from the parents before the channel was shut down entirely.



Figure 7. *DaddyOFive* founders issued a public apology on their channel, retrieved December 1, 2018 from <https://www.dailymail.co.uk/news/article-4464842/Parents-pranked-kids-video-lose-custody.html>.

There is nothing wrong with having fun and expressing your personality, but when your fun becomes someone’s misery or sadness, lines have to be drawn, and people need to discuss what is acceptable or not when it comes to children. The fact that many parents nowadays allow their children to use the Internet and watch numerous videos on YouTube unsupervised has led

some government bodies and child protection groups to advocate restrictions (Griffith and Papacharissi 2010).

Children's Online Privacy Protection Act (COPPA) details what a privacy policy of any website operator needs to include when collecting personal information from children under the age of thirteen. There is also an obligatory notice which needs to be sent to parents about collecting personal information as well as a provided consent from one of them. The main goal of this Act is to give parents control over what information is collected from their children, provide them access to the same, and the ability to delete it and prevent further use or online collection. The Act applies to commercial websites, online services as well as mobile apps and general websites that are collecting data from children under the age of thirteen.

According to Google regulations, children under the age of thirteen are not allowed to have YouTube channels, but many with or without the help from their parents do, as well as many families that regularly post every occurrence in their homes. For those children, YouTube has created the YouTube Kids application which provides a selection of videos and channels appropriate for them, as well as allowing parents to filter and control what and for how long their child is watching. However, a year ago, some of the U.S. groups working in the area of citizens' consumers' rights have claimed that YouTube violated COPPA's rules by directing some channels to children and collecting data from them (Chow and Gordon 2018). The data included location, device identifiers and phone numbers, which allows tracking across different websites without first gaining parental consent. YouTube also began to receive complaints from parents that some videos on the YouTube Kids app were inappropriate for children (Weston 2018).

Also, in the U.S., the Coogan Law/Coogan Bill makes sure that the earnings of minors in the entertainment industry stay in their property because of the previous loopholes which allowed for the money to belong solely to their parent(s). The law is applied in many cases of children vloggers as well, as in the example of 7-year-old Ryan of *Ryan ToysReview* whose 15% of earnings are put into a Coogan account, which cannot be touched until he becomes a legal adult (Pygas 2019).

While some would argue for the freedom of expression and free speech, one might imagine the chaos that would take place if we did not have laws and regulations restraining the very same freedom. The content people put online and later forget about will always find its way to another "innocent" consumer that might think it disturbing and take some actions against it.

People are free to do anything online more than they are in real life, but that should not justify their actions done at the expense of others.

Unlike published books, vlogs are at first not subjected to expert editing or censorship and once they are uploaded, unless regulated, they will remain accessible to any Internet user. Many of course see them as places for entertainment and self-expression. Children who are extremely tech-savvy nowadays have different opportunities for getting creative and sharing content with others. With the growth of vlogs' popularity, there is also the need for finding people who are alike and getting in touch with them. Although vlogging might appear as one-way communication where vloggers are the ones initiating it, vlogs today represent a new perspective on human interaction. They offer their creators and viewers an opportunity to interact with one another, a chance to share content and enjoy it. This tradition can be seen among younger generations who are eagerly embracing this new trend, which is still insufficiently explored and changing constantly.

8. VLOG ANALYSIS

Throughout this chapter, I will provide the qualitative media analysis of videos from three different vloggers and address how vlogs impact the activities of people on YouTube as well as how this new trend is changing the way people communicate globally. The featured vlogs come from different backgrounds, are run by children and/or feature them and what also connects them is their long-term of keeping a YouTube channel with vlogs from their everyday lives. Also, how these vlogs compare to personal diaries is another topic that will be discussed in the context of convergence culture which connects the technological, industrial, cultural and social changes. Convergence sets the foundation for this work because of the (social) media in our everyday lives and the power it gives to both producers and consumers who interact together (Jenkins 2006: 2-3).

To create and to be creative has no boundaries today, especially when the technological advancements and people's adaptation to them are concerned. Jenkins would agree that along with the World Wide Web came "more fun and meaningful" creativeness which can be shared within the community and that "a thriving culture needs spaces where people can do bad art, get feedback, and get better" (2006: 136).

Storytelling, at which today's vloggers are experts just as much as diarists were, goes hand in hand with the media convergence. Many of them, along with their channels, have published books, have profiles on other social media platforms and products with their names attached to them. All of this contributes to their original idea of connecting with others. Such examples are Jonathan and Anne of *SACCONJOLYs* who wanted to experiment by making daily vlogs so that one day both could look back at videos and memories they captured, Karina and Ronald (*Sis vs. Bro*) and Evan and Jillian (*EvanTubeHD* and *JillianTubeHD*) who do experiments and challenges, play with the currently popular "slime" and report on their family trips.

The first among the studied vloggers are Karina, born in 2007, and her one-year younger brother Ronald who started their collaborative channel *Sis vs. Bro* in March 2016. Their channel features gaming videos and challenges that they perform with one another, as well as their family life. The one posted on June 8, 2019 features Karina saying yes to everything Ronald asks from her for 24 hours. It starts with Ronald in a medium shot in his bedroom explaining to the viewers how he had to do the same challenge in the previous video. The camera then moves to various parts of his room, showing it from high-angles and eye-level view, indicating Karina's first task. The whole vlog then, filmed by one of the parents, follows

the brother and sister throughout the house where Karina does some of the assignments that Ronald gives to her. The rest of the videos are done in a similar fashion. Most recently the siblings found out that their family would soon welcome the newest member, so some of the vlogs (six of them) feature Karina and Ronald doing baby clothes shopping, choosing the name, competing at who knows more about babies, etc. Apart from these types of videos on which the channel is mainly focused, their first proper daily vlog was published in December 2016 and it was about their family's trip to Mexico. Since then they did 22 vlogs featuring both of them on trips, filmed by either one of the parents or Karina mostly.

Similar to their channel, and the previously mentioned *Ryan ToysReview*, are also brother and sister, Evan (fourteen) and Jillian (eleven), whose channels *JillianTubeHD* (2013) and *EvanTubeHD* (2011) focus on reviewing toys, challenges, gaming and family. Their father started making and posting videos which featured Evan giving his honest opinion on toys, and it grew into the family earning more than they imagined on YouTube and donating some of the toys to charities. Looking at some of the videos, both *Sis vs. Bro* and *EvanTubeHD* feature siblings doing their challenges at a desk (Fig. 8 and 9), explaining what exactly the challenge is about to the followers and then performing one together.



Figure 8. “I’ll buy whatever you can spell” video from *Sis vs. Bro* channel, retrieved July 5, 2019
<https://www.youtube.com/watch?v=RTS1cv5gVvM>.



Figure 9. “Whatever you draw, I’ll buy it challenge” video from *EvanTubeHD* channel, retrieved July 5, 2019 from https://www.youtube.com/watch?v=z3w5yY_oRfc.

The latest ones are about buying things they can either spell, draw or carry. Among all, the relationship between brother and sister can be seen through their interactions and a certain degree of rivalry common to all siblings. In the video titled “Whatever you draw, I’ll buy it challenge”, posted on June 9, 2019 on *EvanTubeHD*, Jillian and Evan, in a medium shot, are featured seated at the table greeting viewers and explaining how this video will be similar to the previous one, “I’ll buy whatever you can spell”, and their father, not yet visible, explaining the rules of this challenge. He then brings the spinning wheel, which Karina and Ronald additionally use for their challenges, that contains various numbers representing the time they will have for their drawings. While drawing, the camera films Evan and Jillian from the bird’s-eye view and afterwards follows their mother and father while shopping.

What else connects their channels is the way they interact with their viewers at the beginning and end of each video. The most common and the most known feature of any vlogger, when analysed and tracked over a period of time, is the direct talk or the medium close-up of vloggers in front of the camera. The person talking into a camera can be seen from their head to shoulders (Fig. 10), looking like having a one-on-one conversation with someone on the other side of the screen.



First VLOG / GamerGirl / RonaldOMG

Figure 10. screenshot of Karina talking to a camera, retrieved June 20, 2019 from <https://www.youtube.com/watch?v=cHmYqbkenNQ&list=PLLI0OvItfR7gy1Hi1-RZ1AnOE9PoQ7L8p&index=3>.

Usually, every video vlogger's post starts with the greeting "Hey, guys!", when they address thousands of their viewers. Comparing it with "Dear Diary" which represents an individual/object to whom a diarist confides, vloggers share parts of their personal lives with many more. By doing so, they are establishing a connection and communicating with people they might never meet. At the same time, they are becoming a part of a community that does not post videos purely for fun, but in hope of speaking to and connecting with others. They address their viewers as "guys" because initially they do not know the exact number of viewers as well as their gender, as opposed to viewers who know who the creator is.

EvanTubeHD

00:00:11,490 - 00:00:17

"...hey guys it's Evan and Jillian"

Sis vs Bro

00:00:00,240 - 00:00:01,477

"Hey guys it's Karina and Ronald from..."

00:00:01,477 - 00:00:02,457

[Both] "Sis vs Bro"

How serious children take on vlogging can be seen in the equipment they have. Apart from the editing, children become familiar with the usage of different cameras and their aids, developing their media literacy for further communication in the world of the Internet. But, in most of the cases their parents are the ones that have the last say about what type of content children will feature on their channels and most of them do the editing and uploading so that the children have no problems having high-quality videos featured on their channels. Karina and Ronald's father uses the CGI technology to give another dimension to some of their videos, as does Evan and Jillian's father who even manages a production company. This is what distinguishes them from private diaries which are usually tucked away somewhere so that no one can find them, and are published only in exceptional cases. The only time when someone else has a say in it is in the case of a diary's publication, for example the *Diary of a Young Girl* by Anne Frank, parts of which were censored by Anne's father and were not revealed until 2016 (Blakemore 2018).

Although their channels (*EvanTubeHD* and *Sis vs Bro*) are not exclusively done in diary style, they still depict today's childhood and ways of spending free time. Both channels feature siblings performing something together or playing popular/newest games as well as videos showing their daily lives, pets and family's trips. Some of them, such as "Morning routine!!! School day vs weekend" and "What we got for Christmas!!!" (*Sis vs Bro*), show daily routines from children's perspective, making them even more watchable by their peers and many others.

The third channel featured in this analysis belongs to a family of six, the *SACCONJOLYs*. It is run by the parents, Anne and Jonathan, since 2009. The channel is managed mostly by Jonathan, but the videos he uploads feature every family member in their daily routines about which they usually talk, as well as some parenting advice, product recommendations, DIY house projects, etc. Every vlog is approximately 20-30 minutes long because it contains a recap of the whole day and follows each member whether together or performing an activity on their own. "Family of six evening and night routine" is a 20-minute vlog posted on February 7, 2019 and it features Anne and Jonathan talking about what their family usually does at that time of the day. Both of them, while speaking directly into the camera, are filmed in a medium close-up, alone in a room and while doing so, the video cuts from them to the situation(s) of the day they refer to. Since the video is recorded during most of the evening and at night, the light is mainly artificial and intense, there are no camera movements because they always use a surface to put it on or a stand. Distances change a lot,

from long shots to the close-ups, but everything is at the eye-level position with a few frames showing the low-angles (Fig. 11 to 15).



Figure 11. Jonathan and children shown in a long shot at eye level, retrieved July 1, 2019 from <https://www.youtube.com/watch?v=nOIHb3IJ0k0>.

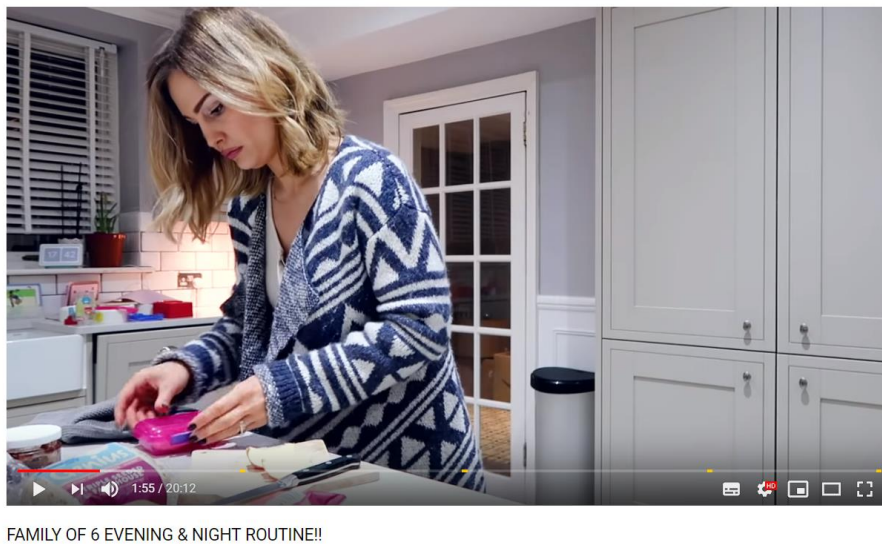
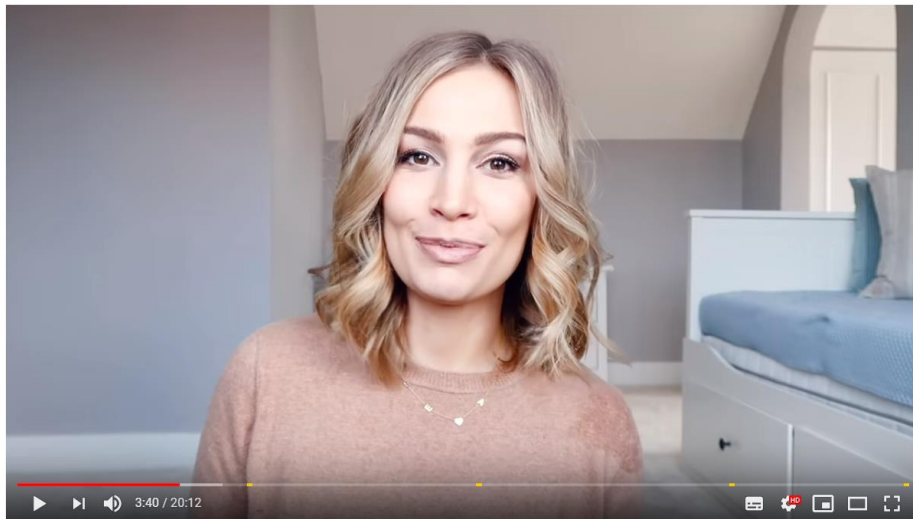


Figure 12. Anne shown in a medium shot, retrieved July 1, 2019 from <https://www.youtube.com/watch?v=nOIHb3IJ0k0>.



FAMILY OF 6 EVENING & NIGHT ROUTINE!!

Figure 13. Anne shown in a medium close-up, retrieved July 1, 2019 from <https://www.youtube.com/watch?v=nOlHb3lJ0k0>.



FAMILY OF 6 EVENING & NIGHT ROUTINE!!

Figure 14. Screenshot showing low-angle, retrieved July 1, 2019 from <https://www.youtube.com/watch?v=nOlHb3lJ0k0>.

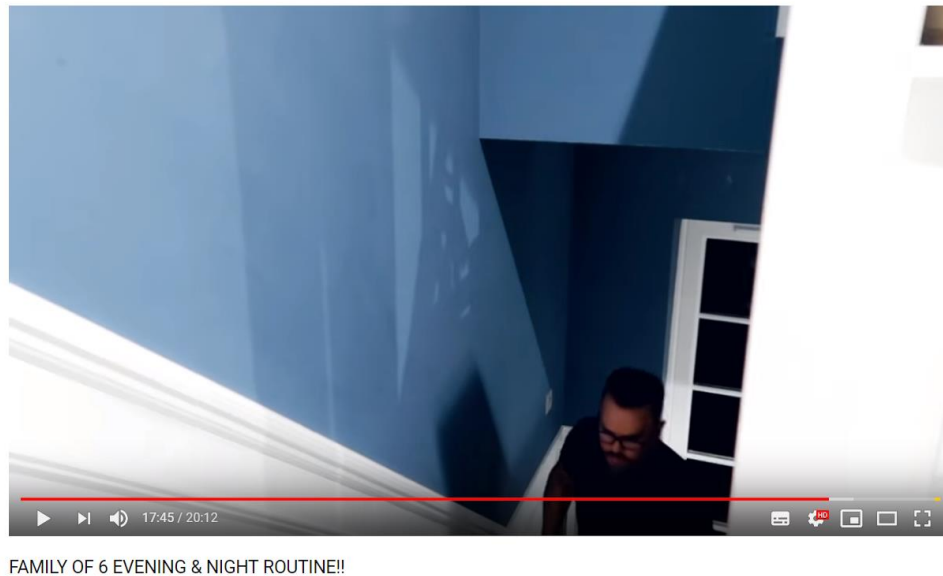


Figure 15. Screenshot showing high-angle, retrieved July 1, 2019 from <https://www.youtube.com/watch?v=nOIHb3IJ0k0>.

In the same video, Anne also mentions how the children’s task is to clean up the playroom before they go to sleep. The camera then cuts to Emilia (seven) in a medium-long shot, in their playroom, and right behind her are Eduardo (five) and Alessia (two). The camera continues to film Emilia and Eduardo playing and moving around the room. Since their parents have captured most of their lives on camera, from their birth, the children are used to it being carried everywhere they normally go: to school, for a walk, on a trip, around the house, etc. Having parents as role-models, they even started mimicking them in filmed situations. In this particular vlog, Eduardo uses the most common phrase “Hey, guys” looking straight into the camera, as do all of their children, and then continues to play with Emilia effortlessly.

When managing a YouTube channel, along with the videos people can customize their own page with any necessary information that they want to display for the viewers to see. In one place and without turning pages, people interested in vloggers’ stories can easily access the basics about the vloggers’ history and general information. Today, we are not bound only to one media source for entertainment, but are able to access anything, anytime and anywhere by means of our smartphones, as well as laptops and smart TVs. Vloggers are among those very well aware of today’s technologies and the ones who use different platforms to reach more people and gain more followers. The authors of *SACCONJOLYs*, Anne and Jonathan, manage their own YouTube and Instagram accounts, Twitter and Facebook. Below each video, along with the description of what is featured in them, they put links to other platforms and previous videos, such as the ones that date from one to eight years ago, for example each child’s birth

as well as the proposal. Additionally, they published a book in 2017, *The Great Cat-Nap*, inspired by their 6 Maltese dogs and their family's adventures. The link for buying this book and the latest one from 2018, *A Friend Of My Own*, is also featured in the videos' description.

As for Karina and Ronald, *Sis vs. Bro* is not their only channel. Each sibling has a private one. The *GamerGirl* and *Karina Kurzawa* belong to Karina, where the first one features her while playing different games such as Sims 4, Roblox and Minecraft, created in 2016, and the second one from 2015 where she posted some DIY project ideas and up until recently filmed her own daily vlogs. Ronald also has his own gaming channel *ronaldOMG* where he plays Fortnite, Roblox or Minecraft. Just like them, Evan's other channel is called *EvanTubeGaming* and the one that features the whole family, *The Tube Family* (or *EvanTubeRAW*), which then falls under the family channel or the "sharenting" category. Their social media accounts are managed by the parents, as is stated in their profile descriptions and, as many YouTubers, they even have own merchandise: T-shirts for boys and girls. This is an example of how people who vlog about their lives or things they like to do connects their stories with companies which like to use them as their promoters. In the words of Susanne Sørensen (2004: 26), "storytelling and branding have become two closely connected terms". Children especially will firstly relate to someone with the same interests and to the content which seems appealing to them. As vloggers are trending even more nowadays, in order to stay in touch with their viewers and fans, many take on different ways of keeping their names alive in the vlogging business. Some are already mentioned, such as books and T-shirts, and they only confirm Jenkins' theory on how "reading across media motivates more consumption" (2006: 96). If we look at the number of followers that each vlogger has on YouTube, Facebook or Instagram, maybe even the number of sold books or clothing items, we can see how their original ideas of doing vlogs grew into products which attract the audiences and different media consumers with similar preferences toward their original ideas.

Most of their videos, if not all, finish with similar sentences in which they thank their viewers for watching and invite them to subscribe to their channel to watch the next video. By asking the viewers to comment, give suggestions and address them directly, vloggers are trying to engage their audience into an interaction that will continue in the comment section and possibly their next video.

EvanTubeHD

00:26:53,090

“thank you”

00:26:53,090 - 00:26:54,590

“guys at home for suggesting this”

00:26:54,590 - 00:26:56,150

“challenge if you guys have any other”

00:26:56,150 - 00:26:57,980

“challenges like this you want to see”

00:26:57,980 - 00:26:59,600

“make sure to leave a”

00:26:59,600 - 00:27:01,040

“comment and we might do the challenge”

00:27:01,040 - 00:27:02,660

“leave a like subscribe with”

00:27:02,660 - 00:27:04,100

“notifications on so you never miss an upload”

If this is not mentioned in the video, vloggers use different endscreens to invite viewers to follow them and their other accounts (Fig. 16 and 17) showing how YouTube is not the only source of their ideas and a channel for connecting.

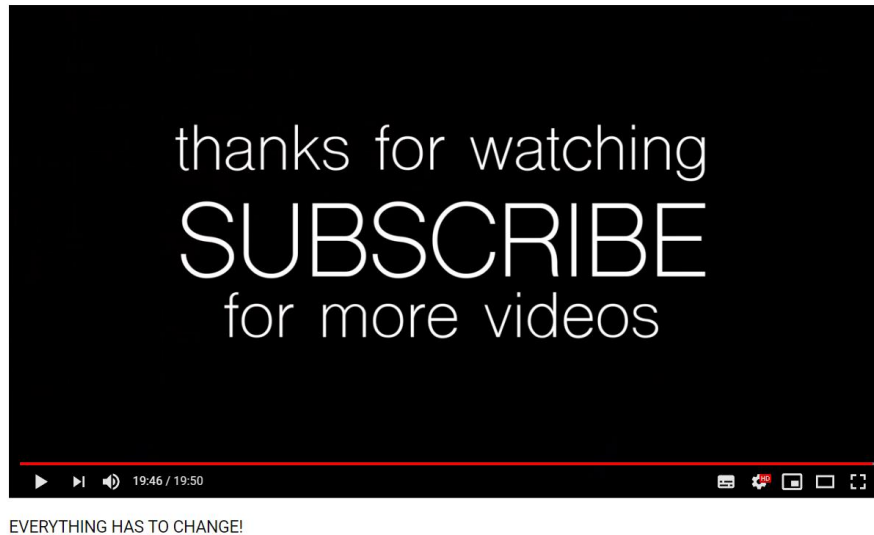


Figure 16. Screenshot of an end screen from the *SACCONJOLYS*' video "Everything has to change", retrieved August 10, 2019 from <https://www.youtube.com/watch?v=pqxdFo6TAIL>.

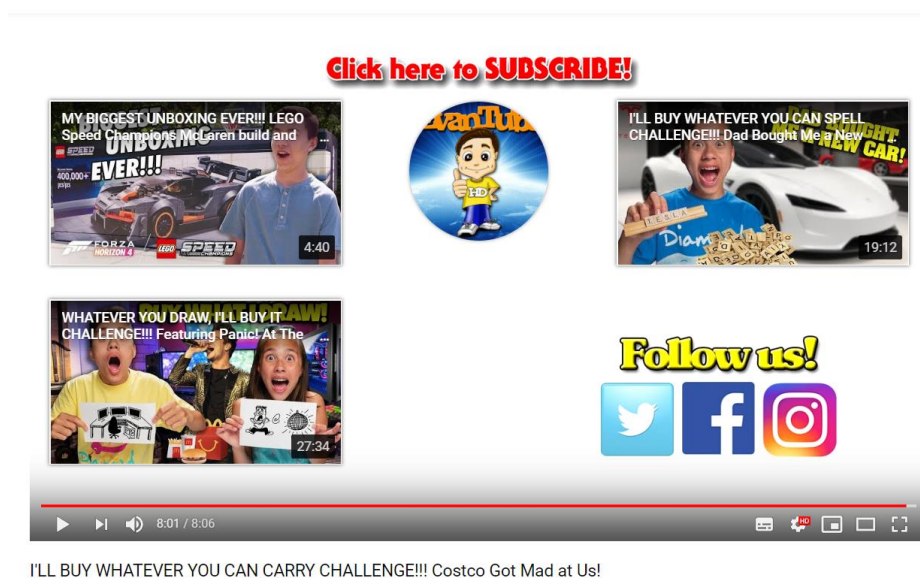


Figure 17. Screenshot of an end screen from the *EvanTubeHD* video "I'll buy whatever to can carry challenge", retrieved August 10, 2019 from <https://www.youtube.com/watch?v=yLYgqXXXpQM>.

As many scholars claim, diaries are testaments of past events and lives that people truly lived that were captured as records by various authors with or without the intention of sharing their insights. Sablić Tomić (2002: 99) agrees that their stories are absolute truth and not fiction, that authors are not making up the stories in order to write them down, and that they are writing because the stories have happened. What vloggers do is that they film most of their day and then combine the footage in a one 10 to 20-minute long video that ultimately represents their

daily vlog. Not all of them post videos daily, some do it every other day, some twice or even once a week, as did the diarists with their entries. For example, Anne Frank would go back to her entries and add comments that would explain the written content or reminisce about the events of the day. In her entry from July 12, 1942, Anne wrote about how the family's relationships have gone cold, especially between her and her mother and sister, and how she feels distant from them since they went into hiding. Anne feels closer to her father, adding an additional comment in September of the same year that addresses their relationship: "He understands me perfectly, and I wish we could have a heart-to-heart talk sometime without my bursting instantly into tears" (1997: 29). Here, a reader gets to know Anne and her feelings a bit more, sympathising and wishing for her survival. Understanding how a written word can affect people, vloggers sometimes use their channels for the same purpose. In "Hardest video we've ever made" Jonathan talks about a five-year-old Harry Shaw who was diagnosed with cancer in 2018 and how his parents set up "Harry's Giant Pledge" with the aim of raising money for research into Ewing's Sarcoma and other childhood cancers. This shows how vlogs are not just meant for fun and sharing moments with others, one of their benefits is spreading the word to a much wider audience that is allowed to share the same content. By doing so, they are displaying a way of reaching out and communicating with others in creating trust between vloggers and viewers, even if one side initiates a plea and the other needs to merely react. Talking about one's own hardships is a more common practice among "sharents" and older vloggers when they address their own issues involving personal health or reactions to some of the comments their viewers posted. The most recent videos from the *SACCONJOLYs* channel feature either Anne or Anne and Jonathan talking about their personal problems ("Addressing the situation") or the ones that came up because of what they posted ("We messed up").

Another common feature of diaries and vlogs is their intertextuality and intermediality. According to Sablić Tomić "a poem, a quote from the Bible, drawing or a photo"² can also be the part of diarist's history recorded in that way (2002: 101). Since this is a common practice among diarists, vloggers as their modern versions do the same on their channels. For example, *JillianTubeHD* features a video from October 2018 in which her father sings "In My Daughter's Eyes" (a song by Martin McBride) complemented with a slideshow of Jillian's pictures from the age of zero to ten. In a vlog titled "Everything has to change", from February 15, 2019, Jonathan Saccone Joly remembers how the whole *SACCONJOLYs* idea and vlog channel came to life. On his 39th birthday, he decided to tell a story about his vlogging history

² Translated by the author.

by means of videos made during most of his 30s, released at the beginning of the “vlogging career”. In this vlog, we see Jonathan sitting somewhere on a hill, saying: “This is my last year in the 30s... My decade of 30s has pretty much been captured on YouTube” (00:03:00 - 00:03:09). The video then cuts to some of his earlier ones, even those before the *SACCONJOLYs* channel was created, and the moments which marked his personal and family life and led to where he is now. Jonathan ends the vlog with a decision that he would try and do “40 things before 40” and he wants the channel’s followers, to whom he refers as “a community”, to write down some of the challenges in the comment section. By stating this, Jonathan made a clear point on how vlogs are influencing not just his life, but also the lives of others who are entering his media existence.

Although vlogs are not an entirely new phenomenon and we encounter them every day, they are still an underresearched area of the media, are changing rapidly and at the same time affecting cultures and people around them. Just as many people are deciding to vlog, many are studying them as well in order to understand their role in today’s society and how it will reflect on future generations. Such are the works of Maximiliane Frobenius (2013) whose research on gestures, body posture or the role of multimodal factors found in vlogs and how speakers (vloggers) address and involve their viewers gave a perspective on this type of media and knowledge for their better understanding. Similarly, research by Julie-Ann Sime and Chryssa Themelis (2018) focused on video literacy and how vlogs contributed to it. They found that the usage of video technologies such as vlogs in classrooms or online help students see different perspectives of real-life situations and motivate them for assignments that involve creating one’s own visual language.

People around vlogs, the community on YouTube channels, have a massive impact on both the creator and the viewers. Talking in front of the camera and sharing content online contributes to the creations of communities that nowadays gather around the same interests, same topics and same people, changing the perspective of communication and privacy that we once knew. People are allowed to speak their mind and share openly. If one of them posts a video online, the others will have a need to comment on it, state their opinion and thus connect with other individuals who share the same ideas and goals, even though they may have never met in person.

DISCUSSION

The analysis of the selected channels and their comparison to private diaries revealed both differences and similarities between them. Some of the categories that were already mentioned were storytelling used by vloggers and diarists to write or speak about their personal lives, the involvement of parents discussed further on in the text as well, and the frequency of noting down or publishing/posting content. Some of the other aspects that became apparent during this research and can be applied comparatively are intimacy, publication, collaboration, emotional involvement, intertextuality and cross-media, marketing and literacy (see Table 1).

Table 1. Similarities and differences between diaries and vlogs.

| | Diaries | Vlogs |
|--|--|---|
| Intimacy | Written authentic personal records | Sharing/Entertainment Videos – close-ups and public/social media discourse (discussion) |
| Intended Publication | Yes/no | Yes (public) |
| Parental involvement | Intrinsic motivation | Parents taking part in creating, filming, editing and sharing the content |
| Collaboration | No | Yes |
| Intertextuality and Cross-Media | Using other texts, quotes, images, etc. | The convergence of different media, use of modern technology, unselective authorship, unlimited production and reception, product endorsement |
| Emotional Involvement | Reflecting, reminiscing, depicting triumphs and hardships | Enough to keep the fun going – emphasis on hardships of others |
| Marketing | No | Yes Endorsing products (unpackaging, reviewing, playing, shopping) Sponsorship |
| Literacy | Functional, aesthetic, multimodal More recently media, digital (see <i>Diary of a Wimpy Kid</i> by Jeff Kinney) | Functional, media, digital, multimodal Language / foreign language acquisition (colloquial speech, |

| | | |
|--|---|--|
| | Language / foreign language acquisition | lingo, slang, catchphrases, body language) |
|--|---|--|

When considering intimacy, private diaries are the most authentic records used in noting down the feelings evoked by different happenings surrounding the writer (e.g., war) and as the records of their own history and the history of their time. As for vlogs, intimacy offers another dimension in which vloggers create a public picture of themselves through shared video recording of their every-day lives. Through personal entertainment their lives are also someone else's entertainment whether the videos include gaming, travelling, talking about certain topics or day-to-day happenings in their homes. As opposed to diarists who would keep some of the personal thoughts and feelings to themselves, vloggers today are freely speaking about them to their viewers who are getting more and more involved in their lives.

With this in mind, it is possible to conclude that vlogs have always been created for the public domain. Unlike diaries, one of the vlogs' main purpose is to be shared with others and when they are, anyone can access them, unlike private diaries which are kept secret by their owners and unless specifically noted, remain private even after the diarist's death.

Even though children today possess instinctive knowledge of modern technologies, what is specific about comparing vlogs to diaries is the parental involvement in creating them. Parents are the ones who usually do the recording, help in creating content, editing and publishing vlogs, whereas a need for writing a diary and the process of doing so is dependent solely on individuals themselves. Being featured on someone else's channel, for example in a family vlog, children get involved in vlog communities from an early age and if they continue to do so, the behaviour they learned from their parents and other vloggers might aid them in making their own future digital footprint.

Along with that, watching vlogs can help children at language acquisition because vlogs show real-life situations and the language used in them, making the everyday colloquial language more understandable and easier to reproduce. Watching the original videos in English can provide the necessary language exposure for non-native speakers to acquire simple everyday concepts, greetings, catchphrases and slang. However, parents should be aware of the content that their children are watching because many vloggers do not censor or proof their videos, and the chance of finding inappropriate or misleading content is very high. Although

diary writing is considered to be personal and private, the writing itself has been known to have educational benefits as well, such as literacy, creativity and the development of handwriting. The National Literacy Trust's report from 2015 showed that pupils who kept a diary developed writing skills above the expected level. Of those who wrote an entry at least once a month, 5.5% wrote below their expected, 67.4% at the expected level and 27.1% above the expected level. When it comes to vlogging, children today are developing what scholars call video and visual literacy that can aid them in storytelling and critical thinking about one's own work. Their knowledge on video production can be used for different creative assignments and purposes in the future (Sime and Themelis 2018).

Making a collaborative channel is something that also distinguishes vlogs from private diaries. Usually, siblings are those who decide on this type of vlogging, which offers them more possibilities when it comes to finding the right content and performing something together in front of the camera. There are vloggers who plan their videos from the beginning to the end and sometimes prepare what they will say in each part (script), but that is also something which distinguishes them from diaries. They cannot plan real-life situations ahead and any occurrences in their videos that involve other parties during the filming. In the end it depends on the creator themselves if those should be included in the final product. Writing a diary is a solitary activity, vlogging is often a collaborative one.

In order to have a good product, vloggers need to be passionate about what they are doing. This research already mentioned how a person might do anything for a few of minutes of fame which may sometimes involve vloggers doing something at the expense of others, but more often their video content revolves around the current popular phenomena that everyone is familiar with (e.g., "slime"). The emotional involvement seen in diaries is the author's personal one. Diarists use them for reminiscing about past times and things they have done, reflecting upon themselves and others surrounding them. The same can be seen in some of the vlogs, for example the *SACCONJOLYs* channel which was created for the purpose of making one's own database of family moments to which they can always return and reflect.

Both vlogs and diaries are not limited to just one medium. As mentioned before, diarists sometimes used drawings, quotes and/or images to tell about their lives and state of mind. Allowing the same for vloggers is the possibility of media's constant flow. Their videos featured on YouTube include not only picture and sound, but other channels through which they can connect and communicate with others as well as promote their work.

Vloggers' self-promotion allows for various companies to advertise (market) their products while also financing a vlogger for the endorsement. In a study by Nielsen and Carat Global (Nazerali 2017), it was found that brand familiarity among the audiences is four times more effective if companies collaborate with YouTube creators than with celebrities. Sometimes, vloggers' videos even include an audio or written disclosure that informs viewers about the advertising content featured in it as do some posts on many social media channels (Instagram, Twitter). For example, channels such as *EvanTubeHD* and *Ryan ToysReview* regularly feature videos of children unboxing different products and commenting on them.

All this points to the fact that developments in technology and media convergence have pushed the art of logging into the public sphere, where sharing, marketing and following the details of one's personal life has become a 21st century trend and norm.

CONCLUSION

The purpose of this paper was to see how today's technology allows for the style and format of written works such as private diaries to establish themselves on other platforms and in different formats, more specifically as video logs. Based on this we arrived at the research hypothesis on how the usage of vlogs, and communities around them, changes the way people communicate nowadays based on the similarities and differences between diaries and vlogs.

The channels in this analysis were selected based on the following criteria: they had to be run by children or families with children, feature their daily lives or personal moments and everyday events, and had to be representative and high-quality works. The analysis revealed that the two out of three studied channels feature videos with similar content: gaming, experiments and challenges performed by siblings as well as product reviews, and how these topics are also the most common ones among children vloggers. All three of the channels were managed by the parents, even though in two of them they appeared occasionally and were not the focus of the vlog in question. With that in mind, another common feature for all of the three channels presented itself, which is high-quality recording and editing of the work. The longest-running of all three vlogs belongs to the Saccone Joly family of the *SACCONEJOLYs* channel which they started in 2009 and which counts over three thousand videos. They are the world's most famous “sharents” or parents who regularly post videos or pictures of their family on social media. The term came along with the popularization of vlogs and today more and more families are using the opportunity of free platforms to tell everyone their stories. Laws and regulations are trying to follow the pace of these constantly growing communities in protecting individuals and children especially.

Among the similarities that vlogs share with diaries is the exact time of recording and publishing videos on a channel, resembling the dates that diarists provide for each entry. There is also an established connection present within both, but in the case of a diary, its author speaks to an imaginary person/entity, whereas a vlogger addresses a much wider audience. What else makes vlogs stand out is that vloggers are their own producers, editors and publishers. They more quickly create and upload their own works on social media platforms than the authors who want to publish their books. As for creating their own content, vlogs offer a variety of options such as collaborations, marketing and sharenting, giving their channels a new perspective and a wider range of viewers. Both diaries and vlogs can be beneficial for children's development of literacy, language acquisition, self-expression and imagination, but when it

comes to vlogs, children and their parents need to always keep in mind what kind of content they are uploading and watching online.

Although vlogging may appear as one-way communication where vloggers are the ones initiating it, vlogs today represent a new outlook on human interaction. They offer their creators and viewers an opportunity to interact with one another, a chance to share content and at the same time enjoy it. This tradition can be seen among younger generations who are eagerly embracing this new trend that is relatively underresearched and extremely changeable. Vlog communities gather people who share the same passion and interests in making vlogs every day, inciting communication which connects people of different opinion and age, and creating a possibility for cultural tolerance and understanding. Talking in front of the camera and publishing online contributes to creating a message that evokes feelings in others who may pass on that message and create a chain reaction. In a way, vlogs enhance people's participation when it comes to addressing issues concerning them as individuals and as members of the community. YouTube not only allowed everyone free access to its content, but it also became a place of inspiration and a new way of interaction. Vloggers tend to encourage their viewers to respond to their videos, either by means of a comment or by subscribing to their channel(s) or other social media. Their further interaction occurs online because of convergence culture and the ability of staying perpetually connected. The motivation for their work comes because of the will for continuing that interaction and the care they show for each other. Being able to create something and receive feedback for the work creates an environment where both vloggers and viewers feel connected. By experimenting, making mistakes, receiving feedback and responding to it vloggers are becoming creators and representatives of a culture that is establishing its path in the online world and influencing people every day.

REFERENCES

PRINT

- Crnković, M. (1990). *Dječja književnost: priručnik za studente i nastavnike*. Zagreb: Školska knjiga
- Cullinan, B. E. and Galda, L. (1994). *Literature and the child*. Fort Worth: Harcourt Brace College Publishers
- Dujmović, M. (2014). *A Handbook in children's literature*. Pula: Sveučilište Jurja Dobrile u Puli.
- Filipović, Z. *Zlata's diary: a child's life in Sarajevo* (1994). New York: Scholastic Inc.
- Frank, A. *The diary of a young girl: the definitive edition* (1997). New York: Bantam.
- Greer, J. (ed.). (2003). *Girls and literacy in America: historical perspectives to the present*. Santa Barbara: ABC-CLIO.
- Hyers, L. L. (2018). *Diary methods*. New York: Oxford University Press.
- Jenkins, H. (2006). *Convergence culture: where old and new media collide*. New York: New York University Press.
- Kaminsky, S. M. (2010). *Naked Lens: Video Blogging & Video Journaling to Reclaim the YOU in YouTube*. Organik Media, Inc.
- Lynch-Brown, C. and Tomlinson, C. (1995). *Essentials of children's literature*. Boston: Allyn and Bacon.
- Ott Franolić, M. (2016). *Dnevnik ustremljen nedostižnom*. Zagreb: Disput d.o.o.
- Sablić Tomić, H. (2002). *Intimno i javno*. Zagreb: Naklada Ljevak.
- Topić, Lj. 1980. Introduction. In: Pepys, S. (1980). *Dnevnik 1660-1669*. Zagreb: Grafički zavod Hrvatske.
- Zlatar, A. (1998). *Autobiografija u Hrvatskoj*. Zagreb: Matica Hrvatska.

ONLINE SOURCES

- Arbor, A. (2015). *"Sharenting" trends: do parents share too much about their kids on social media?* [Online]. University of Michigan C. S. Mott Children's Hospital. <https://www.mottchildren.org/news/archive/201503/%E2%80%9Csharenting%E2%80%9D-trends-do-parents-share-too-much-about-their> (Accessed: 1 December 2018).
- Biel, J.-I. and Gatica-Perez, D. (2010). *Voices of Vlogging* [Online]. AAAI Press. citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.300.3224&rep=rep1&type=pdf (Accessed: 1 December 2018).
- Blakeley, K. and Griffith, K. (2017). *YouTube's DaddyOfFive parents lost custody of children* [Online]. Daily Mail Online. Available at: www.dailymail.co.uk/news/article-4464842/Parents-pranked-kids-video-lose-custody.html (Accessed: 20 May 2019).
- Blakemore, E. (2018). *Hidden Pages in Anne Frank's Diary Deciphered After 75 Years* [Online]. History. Available at: <https://www.history.com/news/anne-frank-diary-hidden-pages-discovery> (Accessed: 7 September 2019).
- Cartwright, M. (2017). *The pillow book* [Online]. Ancient History Encyclopedia. Available at: www.ancient.eu/The_Pillow_Book/ (Accessed: 20 May 2019).
- Children's and Young People's Diary Writing in 2015* [Online]. National Literacy Trust. Available at: <https://literacytrust.org.uk/research-services/research-reports/childrens-and-young-peoples-diary-writing-2015/> (Accessed: 4 July 2019).
- Chow, K. and Gordon, J. (2018). *YouTube accused of violating COPPA in FTC petition* [Online]. AdLaw By Request Available at: www.adlawbyrequest.com/2018/05/articles/kidadlaw/youtube-accused-of-violating-coppa-in-ftc-petition (Accessed: 12 June 2019).
- Churchwell, S. (2015). *Pioneer Girl by Laura Ingalls Wilder review – gritty memoir dispels Little House myths* [Online]. The Guardian. Available at: <https://www.theguardian.com/books/2015/jan/08/pioneer-girl-laura-ingalls-wilder-review-little-house-prairie> (Accessed: 20 May 2019).
- Codilla, F. N. (2017). *New Survey Indicates That 75 Percent of Kids Want to Be YouTube Stars, Vloggers* [Online]. Christian Post. Available at:

- <https://www.christianpost.com/trends/new-survey-indicates-that-75-percent-of-kids-want-to-be-youtube-stars-vloggers.html> (Accessed: 31 August 2019).
- Complying with COPPA: frequently asked questions* [Online]. Federal Trade Commission. Available at: <https://www.ftc.gov/tips-advice/business-center/guidance/complying-coppa-frequently-asked-questions#Privacy%20Policies%20and> (Accessed: 12 June 2019).
- Coogan Law* [Online]. Sagafta.org. Available at: <https://www.sagafta.org/membership-benefits/young-performers/coogan-law> (Accessed: 1 December 2018).
- Frobenius, M. (2013). *Pointing gestures in video blogs* [Online]. Research Gate. Available at: https://www.researchgate.net/publication/281538639_Pointing_gestures_in_video_blogs (Accessed: 5 September 2019).
- Griffith, M. and Papacharissi, Z. (2010). *Looking for you: an analysis of video blogs* [Online]. First Monday. Available at: <https://firstmonday.org/ojs/index.php/fm/article/viewArticle/2769/2430> (Accessed: 1 December 2018).
- Hagi, S. (2017). *The rise of 'YouTube voice' and why vloggers want it to stop* [Online]. Vice. Available at: www.vice.com/sv/article/aepn94/the-rise-of-youtube-voice-and-why-vloggers-want-it-to-stop (Accessed: 1 December 2018).
- Holligan, A. (2017). *Diary of Anne Frank transformed into graphic adaptation* [Online]. BBC. Available at: <https://www.bbc.com/news/world-europe-41517570> (Accessed: 5 September 2019).
- Horner, A. (2012). *Review: Home Front Girl by Joan Wehlen Morrison* [Online]. Diary of an Eccentric. Available at: diaryofaneccentric.wordpress.com/2012/12/07/review-home-front-girl-by-joan-wehlen-morrison/ (Accessed: 17 June 2019).
- Jenkins, H. (2009). *Confronting the challenges of participatory culture: media education for the 21st century* [Online]. Available at: https://www.macfound.org/media/article_pdfs/JENKINS_WHITE_PAPER.PDF (Accessed: 4 July 2019).

- Jenkins, H. (2004). *The Cultural Logic of Media Convergence* [Online]. Available at: <http://eng1131adaptations.pbworks.com/f/Jenkins,+Henry++-+The+Cultural+Logic+of+Media+Convergence.pdf>. (Accessed: 4 July 2019).
- Kamenetz, A. (2019). *The problem with 'Sharenting'* [Online]. The New York Times. Available at: www.nytimes.com/2019/06/05/opinion/children-internet-privacy.html (Accessed: 4 July 2019).
- Kontras, A. (2000). *The Journey*. Available at: <http://www.4tvs.com/Journey/Pages/journal.html> (Accessed: 6 September 2019).
- Lange, P. (2007). *Publicly private and privately public: social networking on YouTube*. [Online] Journal of Computer-Mediated Communication. Available at: academic.oup.com/jcmc/article/13/1/361/4583074?searchresult=1. 13:361–380 (Accessed: 21 January 2019).
- Livingstone, S. (et al.) (2011). *Risks and Safety for Children on the Internet: the UK Report: Full Findings from the EU Kids Online Survey of UK 9-16 Year Olds and Their Parents* [Online]. LSE Research Online. Available at: eprints.lse.ac.uk/53058/1/_lse.ac.uk_storage_LIBRARY_Secondary_libfile_shared_repository_Content_EUKidsOnline_EU_Kids_Online_Report_Risks_and_safety_for_children_on_the_internet_2010.pdf (Accessed: 1 December 2018).
- Nazeri, S. (2017). *How YouTube influencers are rewriting the marketing rulebook* [Online]. Think with Google. Available at: <https://www.thinkwithgoogle.com/advertising-channels/video/youtube-influencer-marketing-rulebook/> (Accessed: 4 July 2019).
- Pringle, H. (2016). *Mysterious markings may hold clues to origin of writing* [Online]. National geographic. Available at: <https://www.nationalgeographic.com/news/2016/05/cave-art-ice-age-paleolithic-writing-first-signs/> (Accessed: 20 May 2019).
- Pygas, M. (2019). *This 7-year-old boy makes \$22 million a year reviewing toys on YouTube* [Online]. Distractify. Available at: www.distractify.com/p/how-much-money-is-ryan-toysreview-worth (Accessed: 18 June 2019).
- Richwine, L. (2018). *Six-year-old YouTube star brings his own toy line to Walmart* [Online]. Reuters. Available at: www.reuters.com/article/us-usa-toys/six-year-old-youtube-star-brings-his-own-toy-line-to-walmart-idUSKBN1KK1IQ (Accessed: 18 June 2019).

- Robehmed, N. and Berg, M. (2018). *Highest-paid YouTube stars 2018: Markiplier, Jake Paul, PewDiePie and more* [Online]. Forbes. Available at: www.forbes.com/sites/natalierobehmed/2018/12/03/highest-paid-youtube-stars-2018-markiplier-jake-paul-pewdiepie-and-more/#16a197bb909a (Accessed: 21 January 2019).
- Sharenting* [Online]. Collins dictionary Available at: <https://www.collinsdictionary.com/dictionary/english/sharenting> (Accessed: 21 January 2019).
- Sime, J. A. and Themelis, C. (2018). *Exploring Video Literacy and the Practice of Educators: Videos, Vlogs, Videoconferencing and Holographic Teleportation* [Online]. Lancaster EPrints. Available at: https://eprints.lancs.ac.uk/id/eprint/125334/1/preview_EdMedia_Sime_Themelis_2018.pdf (Accessed: 1 September 2019).
- Sørensen, S. (2017). *Contemporary storytelling - a discussion of the function of stories in society* [Online]. Aarhus School of Business. Available at: pure.au.dk/portal/files/2300/000132859-132859.pdf. (Accessed: 4 July 2019).
- Steinberg, B. S. (2017). *Sharenting: children's privacy in the age of social media* [Online]. University of Florida Levin College of Law. Available at: <https://scholarship.law.ufl.edu/facultypub/779/> (Accessed: 4 July 2019).
- 10 different popular types of vlogs [Online]. VlogLikePro. Available at: <http://vloglikepro.com/10-different-popular-types-vlogs> (Accessed: 1 December 2018).
- The Editors of Encyclopaedia Britannica. (2010). *Autobiography* [Online]. Encyclopaedia Britannica. Available at: www.britannica.com/art/autobiography-literature (Accessed: 1 December 2018).
- 12 Best Types of YouTube Content to Succeed at Growing a YouTube Channel [Online]. Influencer marketing hub. Available at: <https://influencermarketinghub.com/12-best-types-of-youtube-content/> (Accessed: 1 December 2018).
- YouTube Kids, YouTube & Your Child's Google Account - YouTube Kids Parental Guide* [Online]. Google. Available at:

https://support.google.com/youtubekids/answer/7124142?hl=en&ref_topic=7348849
(Accessed: 12 June 2019)

Weston, P. (2018). *YouTube kids app is still showing disturbing videos* [Online]. DailyMail. Available at: www.dailymail.co.uk/sciencetech/article-5358365/YouTube-Kids-app-showing-disturbing-videos.html (Accessed: 12 June 2019).

ONLINE VIDEOS

EvanTubeHD (2019). *Whatever you draw, I'll buy it challenge!!! Featuring Panic! at the disco* [Online video]. 9 June. Available at: https://www.youtube.com/watch?v=z3w5yY_oRfc (Accessed: 12 June 2019).

JillianTubeHD (2018). *From 0 to 10!!! Dad Sings "In My Daughter's Eyes" (Martina McBride) for My Birthday* [Online video]. 7 October. Available at: <https://www.youtube.com/watch?v=8jrIo3ixwYw> (Accessed: 12 June 2019).

SACCONJOLYs. (2019). *Family of 6 evening & night routine* [Online video]. 7 February. Available at: <https://www.youtube.com/watch?v=nOlHb3lJ0k0> (Accessed: 10 February 2019).

SACCONJOLYs. (2019). *Everything has to change* [Online video]. 15 February. Available at: <https://www.youtube.com/watch?v=pqxdFo6TAII> (Accessed: 16 February 2019).

SACCONJOLYs. (2019). *Hardest video we've ever made* [Online video]. 14 May. Available at: <https://www.youtube.com/watch?v=SpilXLoE7RU> (Accessed: 16 May 2019).

SIS vs BRO. (2019). *Karina says yes to Ronald for 24 hours* [Online video]. 8 June. Available at: <https://www.youtube.com/watch?v=r9lyRwQmEwc> (Accessed: 12 June 2019).

SIS vs BRO. (2019). *I'll buy whatever you can spell* [Online video]. 15 June. Available at: <https://www.youtube.com/watch?v=RTSicv5gVvM> (Accessed: 16 June 2019).

APPENDIX

Transcripts

1. *EvanTubeHD* “Whatever you draw, I’ll buy it challenge!!! Featuring Panic! At The Disco!”

EVAN

Hey guys it's Evan and Jillian and we are back with another buying challenge. You guys seem to like the last one that we did which is the “Buy whatever we can spell challenge” with Scrabble words so today we're going to be doing "Buy whatever you can draw challenge”.

JILLIAN

So, basically we get a piece of paper and we draw something and dad has to buy it for us.

EVAN

Hey, I started to like these challenges.

JILLIAN

Me too. There some stuff I want.

DAD

Wait a minute we're going to have to have some rules here because the last challenge I wound up having to buy a car. So the first thing you need is the wheel (bringing the spinning wheel behind them).

JILLIAN

I see some extra spins on there.

DAD

There are two extra spin spaces on there so if you get those you get to spin twice.

EVAN

Are there any other rules we should know about?

DAD

Oh yeah, there's more rules. Your time will begin when I say the store. You guys cannot say what you are drawing, you can't use letters or numbers and at the end of each round I will take your drawings and I will give them to mom who's going to be doing the shopping.

JILLIAN

It needs to be simple but get enough that you can like know what it is

DAD

So, if it doesn't look like it you might be out of luck

EVAN

okay so Jill you wanna start first?

JILLIAN

Yes. Please be an extra spin.

(starts spinning)

Yes! A minute.

EVAN

And I have...

(starts spinning)

Forty.

DAD

Your time we'll start as soon as I finish saying what the store is. For the first shopping trip we're going to be buying something at the Dollar store.

[Music]

(00:00:17,279-00:01:58,400)

...

EVAN

Thanks mom and dad and thank you guys at home for suggesting this challenge. If you guys have any other challenges like this you want to see, make sure to leave a comment and we might do the challenge. Leave a like, subscribe with notifications on so you never miss an upload. Subscribe to her channel JillianTubeHD, subscribe to my gaming channel EvanTubeGaming. I just posted a video, it's really funny.

DAD

And don't forget about The Tube Family.

JILLIAN

DTSings

EVAN

EvanTubeRAW. All right thanks for watching we'll see you guys next time.

BOTH EVAN AND JILLIAN

Bye.

(00:26:50,990 - 00:27:25,420)

2. *SACCONejOLYs* "Everything has to change"

JONATHAN

This is year 39 for me so this is my last year in the 30s and I was like I wanted to do something fun I mean that my decade of 30s is pretty much being captured on YouTube.

(00:02:57,910 - 00:03:09,459)

[plays videos from the beginning of the channel]

(00:03:09,459- 00:11:37,520)

And all of that has been documented on YouTube on this channel here on *SACCONejOLYs*. I started YouTube in 2010 when I was 30 and it is now 2019 and I am bout to exit my 30s. And for the last few month I've been kind of thinking about all of the things I have done in

my 30s and then thinking about moving on to level 40. And I'm thinking why don't I for my last year of my 30s try and see if I can complete the top 40 things to do before you are 40. Being that you guys have so much a massive impact and influence in how I lived in my entire decade of my 30s I would like you guys to have another final influence in how I exit my 30s. So, I thought, as a community, why don't we work to compile the ultimate 40 before 40 list and over the next 12 months before my 40th birthday, thus time next year, we try and actually document achieving all of those things. So your homework for today is to leave comments below of your 40 before 40. You can either make a list or you can just make one or two suggestions or you can make 40 suggestions, that would be amazing and what we'll do we will take all of those suggestions and all sit down together and we'll compile the ultimate 40 before 40 SACCONJOLYs Jonathan specific. Each time we achieve one we have to, it has to be in a vlog so there has to be video evidence, proof that it has been achieved. We can put a big list in my office and we can tick them as we go. If any of you guys can help, maybe there are people out there who can help me achieve, reach certain ones. Once we publish the list we as a community can work together and see how do we do that. What do you think? Do you think it's fun, go. You can play along... [starts clapping]

(00:11:37,520 - 00:13:51,689)

...

3. *Sis vs. Bro* "I'll buy whatever you can spell!"

KARINA

Hey guys it's Karina

RONALD

and Ronald from

BOTH

Sis vs Bro

KARINA

And today we'll be doing I'll Buy Whatever You Spell

BOTH

Challenge!

KARINA

But there's a twist. We are going to be spending each other's money. So, we're not going to be spending money from our parents. We going to be using each other's money. So, I'm going to get all of the expensive stuff, like Gucci, Louis Vuitton...

RONALD

Wait, wait, wait, wait. I am not allowing that. I am gonna get all the expensive stuff, Apple, Best Buy, whatever.

KARINA

Okay, but right here we got our mystery wheel with numbers of how many letters we are going to take. The highest is 50, the lowest is eight.

RONALD

And Karina's gonna get eight because she just needs it.

KARINA

No, I'm gonna get 50. All right, rock-paper-scissors who's spinning first.

BOTH

Rock, paper, scissors, shoot.

RONALD

Yes, yes.

KARINA

Why? You always go first. Every single time you go first.

RONALD

Yes, I'm a chicken. I am flying across the sky.

KARINA

What?

RONALD

So guys, this is round number one. I'm gonna get 50 hopefully.

(wheel clicks)

Please, something good, something good, something good. 25.

KARINA

That's halfway. Not bad.

RONALD

It's okay, but there is better. Okay, so I'll get 25. Okay, so guys, I have 25 letters and should I flip them over?

KARINA

No, not yet. After until I get my letters. All right, hopefully I'm going to get 50. Three, two, one, spin. Oh, my God, cross my fingers.

RONALD

No, don't cross your fingers.³

(00:00:00,240 - 00:01:26,277)

...

Images

Figure 1. Anne Frank's original diary and notebooks with short stories and beautiful sentences, retrieved June 17, 2019 from <https://www.annefrank.org/en/anne-frank/go-in-depth/two-versions-annes-diary/>.

³ These are the authentic transcripts from the three different channels. They are not grammatically or stylistically altered by the authors and represent the parts of videos used specifically for this paper.

Figure 2. Excerpt from Zlata's diary, retrieved June 17, 2019 from <https://archive.org/details/zlatasdiarychil00fili/page/n3>.

Figure 3. Joan's diary from June 1939, retrieved June 17, 2019 from <https://www.flickr.com/photos/homefrontgirlldiary/7872605678/>.

Figure 4. Excerpt from the *Diary of a Wimpy Kid*, retrieved July 3, 2019 from <https://www.funbrain.com/books/diary-of-a-wimpy-kid/page/24>.

Figure 5. Jawed Karim's first video on YouTube, retrieved July 1, 2018 from <https://www.youtube.com/watch?v=jNQXAC9IVRw>.

Figure 6. *Ryan ToysReview* YouTube Channel, retrieved December 1, 2018 from https://www.youtube.com/channel/UChGJGhZ9SOOHvBB0Y4DOO_w.

Figure 7. *DaddyOFive* founders issued a public apology on their channel, retrieved December 1, 2018 from <https://www.dailymail.co.uk/news/article-4464842/Parents-pranked-kids-video-lose-custody.html>.

Figure 8. "I'll buy whatever you can spell" video from *Sis vs. Bro* channel, retrieved July 5, 2019 <https://www.youtube.com/watch?v=RTSIcv5gVvM>.

Figure 9. "Whatever you draw, I'll buy it challenge" video from *EvanTubeHD* channel, retrieved July 5, 2019 from https://www.youtube.com/watch?v=z3w5yY_oRfc.

Figure 10. Screenshot of Karina talking to a camera, retrieved June 20, 2019 from <https://www.youtube.com/watch?v=cHmYqbkenNQ&list=PLl0OvItfR7gy1Hi1-RZ1AnOE9PoQ7L8p&index=3>.

Figure 11. Jonathan and children shown in a long shot at eye level, retrieved July 1, 2019 from <https://www.youtube.com/watch?v=nOIHb3IJ0k0>.

Figure 12. Anne shown in a medium shot, retrieved July 1, 2019 from <https://www.youtube.com/watch?v=nOIHb3IJ0k0>.

Figure 13. Anne shown in a medium close-up, retrieved July 1, 2019 from <https://www.youtube.com/watch?v=nOIHb3IJ0k0>.

Figure 14. Screenshot showing low-angle, retrieved July 1, 2019 from <https://www.youtube.com/watch?v=nOIHb3IJ0k0>

Figure 15. Screenshot showing high-angle, retrieved July 1, 2019 from <https://www.youtube.com/watch?v=nOIHb3lJ0k0>

Figure 16. Screenshot of an end screen from the *SACCONJOLYS*' video "Everything has to change", retrieved August 10, 2019 from <https://www.youtube.com/watch?v=pqxdFo6TAII>.

Figure 17. Screenshot of an end screen from the *EvanTubeHD* video "I'll buy whatever to can carry challenge", retrieved August 10, 2019 from <https://www.youtube.com/watch?v=yLYgqXXXpQM>.